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## AT THE REGATTA. FROM A FEMININE STANDPOINT.

WRITTEN FOR THE NEW YORK CLIPPER.

Dear Bella, I wish you had seen the regatta—  
"Twas perfectly splendid, as you may suppose;  
I really forget which yacht won, but no matter—  
There were lots of champagne, Belle, and plenty of  
beans.  
I flirted, of course, and poor Harry got jealous.  
But you've seen before now I can soon bring him  
round.  
And you know, after all, he's the dearest of fellows.  
And a better match, ma says, cannot be found.  
In my new sailor suit and round hat with long rib-  
bons  
I fancy I looked rather stylish, and you  
Should have seen me eclipse Georgianna Fitz Gibbons.  
And make the three Smythe girls with envy turn  
blue!  
Were I to repeat half the compliments paid me,  
That they'd fill up a quire I haven't a doubt;  
So, lest as a bore you should justly upbraid me,  
The flattering narration I'm forced to leave out.  
Greek to me, I confess, were their queer yachting  
phrases,  
Such as "blanketing," "tacking," and "going to  
luff."  
A feminine novice like me it amazes  
To hear the men talk such nonsensical stuff.  
Half the terms that they used I could never remem-  
ber—  
About "mainsail" and "spinnaker," "topsail" and  
"jib."  
Though I heard them repeated from now till Decem-  
ber,  
And girls who declare that they can tell a fib.  
Never mind, dearest Bella, it was simply delightful.  
And though I felt queer when the waves ran too  
high,  
The blue water's expanse and far shores formed a  
sight full  
Of picturesque charms that enraptured the eye.  
So should one of your swains—you have several—in-  
vite you  
To view a regatta this season, pray go!  
Or else as a timorous goose I'll indite you.  
Of flirting and fun the invertebrate foe.  
Postscript.—To inform you I'd almost forgotten  
Of something which you, if you like, may impart  
To the world and his wife, for I care not a button  
Who now knows the secret once wrapt in my heart.  
He—Harry I mean—from the steamboat while driv-  
ing  
(O, happy regatta!) made love all the way,  
And ere at pa's house in the twilight arriving  
He teased me until I've at length named the day.  
—W. R. BARBER.

## THOR AND FREIJA.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY MNEMOYNE.

"You are mistaken. Such things were not en-  
tirely unknown in the earlier days under canvas,  
though, of course, they were nothing to compare  
with the grand display of to-day. Money, patron-  
age and rivalry were wanting."  
We were discussing chariot-races as given in the  
triple ring omnium gathering of the present, and  
the old clown indignantly denied the assertion that  
they were original conceptions of these later days.  
"No," he continued, "we didn't have half a  
dozen chariots racing round the savant and tan-  
bark, or the pleasant pastime of looking upon  
women-drivers being mashed for life or breaking  
their precious necks. But all the same there was  
an attempt in that direction years before Barnum  
or Forepaugh introduced them."  
"Crude affairs, Mr. Merryman," I suggested.  
"Not so much as you might think. All circus  
men were not fools, even if the clown was. Tell  
you about them? It is my vocation, Hal, now that I  
have grown too old and stiff for a knock-about, or  
to pull the chestnuts out of the ruins of the Ark.  
No, you couldn't find any record. Papers were not  
what they are now, and many a good thing was  
lost that would be applauded to the echo."  
"And consequently the memory of a man like  
yourself is invaluable."  
"You do me excessively proud," he replied.  
"But what we did in the days of single rings paved  
the way for greater exhibitions—greater only in  
the sense of being more extensive, please remem-  
ber. Yes, the managers, as well as the people, are  
running mad about quantity."  
"And quality?"  
"There couldn't help being some good among  
such a vast conglomeration," he growled.  
"And no doubt was the outgrowth of the hints  
of earlier days," I suggested, seeing that I had  
to use his own expression touched him on the raw,  
and desiring to let him down easy.  
"Yes, though I have a suspicion that Rome  
might perhaps have discounted even the one and  
only of the nineteenth century," he laughed, re-  
stored to good humor. "About the chariots in  
our grandfathers' days? Hum! Well, I don't re-  
member many, that's a continental fact. But I do  
one that was not started for a race, though it en-  
ded in that and a general fight. Let me see! It  
was holiday times in a Southern city, and we were  
at our wits' end for a grand attraction, when some-  
body—how that old fellow is always around when  
needed—suggested doing the classic."  
"A mine that can always be worked to advan-  
tage."  
"In the show biz, yes. Well, after a jargon of  
discussion and calculation of the properties, Thor  
and Freija were settled upon."  
"Ambitious as well as mythological," I re-  
marked, "and it would gratify curiosity to know  
how many of the audience had the faintest con-  
ception of the characters."  
"Very few, I reckon, or cared, either, so long as  
they were pleased."  
"Yet the 'Thunderer' brought down the house.  
But go on. I am anxious to hear how the god and  
goddess were pictured."  
"Better than you imagine. There are always  
scholars ready to post the prof, and books to  
prompt; so they get well up in their parts.  
Speaking? Not any. It was simply spectacular.  
Want particulars? All right. The strong man of  
the concern took the part of Thor. He was con-  
siderable of a giant, with great arms and limbs,  
and muscles like an ox. When made up, he  
looked as if he could knock out half-a-dozen ordi-  
nary gods in one round. Dressed? Had on a

combination of sleeveless shirt and trunks, belted  
and edged with a broad crimson band. That all?  
Yes, and it showed his stalwart form to perfection.  
On his head he wore a tight-fitting skull-cap, long  
and heavy beard half-concealed his face and hung  
over his breast, and he swung an immense ham-  
mer over his head, in his right hand, while his  
left was clenched into a ponderous fist.  
"A very correct representation of the reputed  
son of Odin and Freya, and would have been wor-  
shipped by the Norsemen. Now about his chariot  
and steeds, Mr. Merryman."  
"The one was a light wooden, two-wheeled affair,  
very like those used in the ring to-day, carved and  
gilded and blazing with vermilion, and the other a  
pair of huge, shaggy, long-horned goats."  
"Correct."  
"And easy enough gotten and broken; but we  
had more difficulty with the other pair, and more  
trouble with them afterward."  
"You mean those of the—one of the wives of  
Odin?"  
"Yes, of Freija. Her chariot was a dupli-  
cate of that of Thor, only much lighter and more  
elaborately decorated, and her steeds—"  
"Cats, of necessity, if you followed the myth."  
"Yes," laughed the ancient follower of Momus,  
"but not the kind you imagine. House cats, even  
the most mammoth of Thomases, hadn't the  
strength to draw the chariot, and we substituted  
a larger species."  
"Tigers?"  
"Not exactly, though the end would have been  
the same. We had a couple of cheetahs—hunting  
leopards, you know—that we used to take riding  
with us in the grand entree when we wanted to  
astonish the natives. It wasn't a very hard job to  
break them to run around the ring in harness—  
we had the old-fashioned, high ring-boards, you  
remember."  
"Yes, and that kept them from flying the track?"  
"Exactly. Haven't told you about the lady?  
A dainty, pretty, rosy-cheeked, blue-eyed, golden-  
haired piece of mischief she was. Yes, young and  
petite. Chaston so by way of contrast with Thor?  
Very likely, but she was a good all-around per-  
former, and could ride and handle the ribbons like  
a witch. Didn't have much driving to do? No;  
her cat-steeds had a go-as-you-please style of skip-  
ping over the sawdust. They knew their supper  
was waiting. Never fed until the act was over?  
Not a mouthful. It was part of their training."  
"I understand. How was the little goddess  
dressed? In a low-necked, short-sleeved robe of  
some kind of shining, gauzy stuff, with a broad  
scarf of starchy, silver tissue, flying loosely, a band  
of sparkling jewels around her forehead, her long  
hair streaming down over her plump, pretty,  
white shoulders, with chains of gold circling her

neck and flashing pendants hanging down over  
her bosom."  
"An ideal costume."  
"But just as liable to be correct as any other, for  
little anyone knows about it. In reality, I suppose,  
her only costume was clouds—and they are entirely  
too gauzy for circus purposes," he laughed.  
"Probably you are correct, though her rival in  
the love of Odin is represented as seated with a  
golden spindle by her side, with which she used to  
spin."  
"And our little goddess went spinning round  
the ring! At the same time with Thor? Never  
but once, and for that night only. No, they were  
not accustomed to appear together, and when they  
did, wished they hadn't."  
"There was an accident?"  
"I should remark there was!" with a queer  
smile; "one that I venture to say never occurred on  
'snow-clad Olympus,' and would have made Thor  
swear in gigantic wrath and Freija scream with  
terror. By the way, what does 'mythology' mean,  
anyway? You are a scholar, and can tell me."  
"Who is doing the flattery now, Mr. Merry-  
man? But as it is part of your stock in trade, I for-  
give you. However, any school-boy could tell you  
that the word is derived from the Greek *mythos*, a  
tale, and *logos*, an account, so the meaning is an  
account of tales."  
"An account of tales! Hum! Remarkably ap-  
propriate in connection with what I am telling,"  
and again the quizzical smile played around his  
mouth. "Tails? I never saw goats or leopards  
without any except—"  
"No matter about the exceptions, if you please."  
"Please is just what I have been trying to do  
all my life, and I flatter myself I have succeeded  
reasonably well."  
"Remarkably well is the testimony of all I ever  
heard speak of you."  
"Thanks. About the tale of tails? As long as  
the acts were kept separate, Thor hammered his  
way deeply into the applause of every audience,  
and Freija had a little catadrome of her own. The  
trouble came with the mixing-up. One Saturday  
night a joint benefit was advertised, and, as an ex-  
tra attraction, it was given out that the gigantic  
god and the petite goddess would indulge in a  
race. Bets were freely made which would win.  
Yes, the men bet their money on the girl, and the  
women on the man, for a stalwart form always  
takes their eye."  
"Naturally the admiration of one sex is for the  
other—the weakest leaned upon the strongest, and I  
presume the god bowed down to the goddess, and  
was to heraking—if they were not already married."  
"They were both single. Well, the eventful  
evening came and great preparations had been  
made for it. The dresses had been furnished up,

the chariots given fresh touches of gold and ver-  
million, Thor had a more ponderous hammer and  
Freija a more dazzling zone and crown, the goats  
had been donated an extra feed to increase their  
ambition and the cheetahs been more starved to  
quicken their."  
"And you were on hand to wait upon the com-  
peting celestials?"  
"And make a fool of myself generally. But it  
soon grew to be no laughing matter. Yes, the can-  
vas was jammed, and everybody stood (or sat)  
upon the very tip-toe of expectation. But little  
attention was given to the acts that preceded the  
unique race, and you will scarcely believe the  
statement—my most brilliant jokes fell flat and  
scarcely caused even the youngsters to smile."  
"That appears impossible," I assented, humo-  
ring his gesture of astonishment.  
"Just so. Strange how unappreciative some  
audiences can be! Well, at last the ring was  
cleared, and almost breathless silence prevailed.  
Arrangements had been made for the chariots to  
come in side by side, yet separated by a partition.  
The hand struck up, Thor and Freija, goats and  
leopards bounded into full sight, and were greeted  
with cheers that made the canvas swell like a  
tempest, and threatened to tear it loose from the  
ropes."  
"An immense sensation."  
"But nothing to that which followed a moment  
later. As soon as the half-starved leopards saw  
the goats, they went for them like twin cyclones.  
The air was filled with sawdust and tanbark, eyes  
were blinded, ears were deafened by growls,  
snarls, bleating, screams, curses, and there was  
the most promiscuous intermingling of goats, leop-  
ards, god, goddess, chariot, harness, dresses, hair  
and blood."  
"A sudden and unexpected climax."  
"Yes, and for a time one could scarcely tell  
what had happened or what was going on. But  
the hammer of Thor wasn't idle—pity it hadn't  
been one of iron, and not light wood painted to  
represent it—the tongue of Freija was busy, and  
so were a dozen employees with improvised weap-  
ons. Then a lull came, and we could take an in-  
ventory of the killed and wounded. The brains  
had been knocked out of the leopards, one of the  
goats was dead, and the other was torn and bleed-  
ing so badly that it had to be killed, the slightly-  
constructed chariots were kindling wood."  
"And Thor and Freija?"  
"The god had fought bravely for the goddess,  
dragged her out of the rack and, as soon as pos-  
sible, carried her away in his strong arms."  
"And what was the brave Mr. Merryman doing  
when the battle was at its height?"  
"Hum!" laughed the old man, "there are con-  
flicting accounts. It was reported that he climb-

ed the centre-pole at the first sign of danger.  
Anyhow, he wasn't wounded as Thor was. Badly?  
I should say so. It took a parson and a ring to  
cure him. And Freija? Of course. My individual  
opinion as to what Mr. Merryman was doing when  
the battle was going on? Hum! Well, I do know  
that shortly after he was drinking the health of  
god and goddess, as he would like to do yours  
now."

## NOTES OF A LEADER OF ORCHESTRA.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY CHARLES CONNOLLY.

"HIS BEETHOVENS" AND "HIS LISTZS."  
In a recent gossip article about musicians, the  
world-renowned abilities of Liszt were compla-  
cently alluded to as "trashy," the reckless writer of  
this sacred calmly adding that he is on a par with  
Ole Bull, Remenyi and other virtuosi who, he kindly  
tells us, never possessed much of anything but  
self-consciousness! What sort of encouragement  
have the battalions of ambitious pianists now,  
since they hear that the Abbe is really no particu-  
lar musical mammoth on ice! Seriously, such  
cool and placid "criticism" inspires a feeling of  
admiration for the effrontery of a flippant writer  
who can bring himself to condemn thus sweep-  
ingly an artist so well appreciated as is  
Liszt. How deliciously easy to write that Liszt's  
work is trashy, and how monstrously difficult to  
play within two or three leagues of him. The  
writer also says that Liszt wears his hair long be-  
cause he is a charlatan. It is not quite plain how  
the wearing of long hair makes a man a charlatan,  
any more than it makes him a genius. Of course  
there are musicians and musicians, all kinds and  
grades, and it may be permissible to long for in-  
formation as to what grade belongs the party who  
can thus impudently write a master "trashy."  
In a laudatory notice of a pianist who makes a  
specialty of accompanying professional singers  
occurs the ridiculous statement that so very clever  
is he, this unapproachable accompanist, that even  
when singers skip two or three measures he be-  
comes not at all non-plussed, but skips the two or  
three measures himself and gets there just precisely  
the same! And this about experienced musicians.  
Fancy concert singers who indulge in the little  
conceit of skipping two or three measures! And  
while on this subject of voice-accompanying it  
may not be dangerous to intimate that a rather  
large amount of nonsense enters into this special  
element in pianoforte-playing. We have heard  
quite enough of the thoughtful and discerning  
accompanist, who never for a moment forgets that  
he is not doing the principal work, and that the  
necessity for musically subduing himself must be  
ever in his humble thoughts. This musical in-  
timidation, so to speak, has weighed on many a  
pianist to an extent that has unfit him to give  
good, solid encouraging aid to the soloist;  
and this continual writing about the "rare  
taste" of not over-accompanying has often been  
the cause of a weak, inaudible accompaniment,  
that may have had "rare taste," but certainly  
had very little musical judgment. The prime  
thing an accompanist needs to know is that his  
work is intended as a support to the soloist, and  
a support that is marked chiefly by weakness and  
"non-interference" is no support at all. A noisy,  
over-assertive accompaniment is bad enough, but  
it is hardly more annoying than the weak-backed,  
puny sample we so often get.  
Familiar music, sounding round and solid, led me  
the other night into a long "garden" made of  
tables and wooden flowers, where the light and  
the waiters were all turned on full force. Sitting  
down in a beer in a quiet corner and ordering  
some chair, I noticed that a nice lot of people filled  
the place, and paid attention to the music.  
Neuendorf, a clever leader, with experience in  
conducting and managing, directed the attrac-  
tive "Summer-night concert." A choice selection  
of good musical work was presented as  
per programme, although applause thundered  
but little until a certain number was played.  
Then it came, and plenty of it; from jovial  
old sports who knew more about epicu-  
rean than musical rarities; from loud "job  
lots" young gentlemen, who, with all their smat-  
tering of musical lore, very possibly did not de-  
spise the mouth harmonicon; and from lively and  
swell young ladies who "just loved" the "Silvery  
Waves" on the piano. They all applauded indus-  
triously and patronizingly.  
Why?  
Because they evidently could read, and because  
they had not been slow to notice the magic name  
of Beethoven tacked onto the selection in ques-  
tion. It was only a little bit of Beethoven, just an ex-  
tract from one of his ponderous works—but it  
was Beethoven, and not to have applauded Beethoven  
was to admit a shameful musical ignorance.  
With a profound and appalling respect for what  
the selection's merits must have been, I am never-  
theless constrained to say that the "proper" ap-  
plause with which it was greeted would very likely  
have been ludicrously less manifest if the name  
of John H. B. Smith Jr. or Felix McTurk had been  
there instead of Mr. L. Beethoven.  
After expressing this opinion, I am prepared to  
hear that there is a slight deficiency of elasti-  
cated taste somewhere; but if I do hear it I am not  
at all forced to believe it, and I must affirm as my  
candid belief that very nearly four-fourths of the  
applause was not from those who really did under-  
stand and appreciate what they heard, but from  
those who had the enterprise to discover Beet-  
hoven's name and the tact to make public,  
widely public, their "love" for the "great master"  
otherwise "his Beethoven."  
A fun-loving conductor of orchestra might have  
considerable quiet enjoyment occasionally by at-  
taching Beethoven's name to some mediocre work  
and then philosophically noting the hearty "ap-  
preciation" of the "intelligent pub."  
This Beethoven business has caused a deal of  
discomfort even among our good profession-  
als; and no matter what their feelings and  
convictions really are, it is very rare in-  
deed to find any daring enough to admit  
that they have ever found Beethoven any-  
way dull or unintelligible, or, indeed, that any of  
his prolific sonatas and other wondrous affairs  
have ever appeared to them otherwise than glori-  
ous, sublime, magnific, and very bulky.



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